

Spring 1-15-1997

## ENG 3808-002: 20th Century British Literature

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## ENGLISH 3808: TWENTIETH-CENTURY BRITISH LITERATURE

Spring 1997  
 Section 2, MWF 1300-1350  
 Coleman Hall 311

Dr. Zahlan  
 Phone: 581-6977  
 Office: CH 316E

OFFICE HOURS: Mondays: 1500-1700; Wednesdays: 1500-1700;

## TEXTS:

Abrams, ed., *The Norton Anthology of English Literature* II, 6th ed. Forster, *A Passage to India*; Greene, *The Comedians*; Joyce, *A Portrait of the Artist as a Young Man*; Scott, *The Jewel in the Crown*; Stoppard, *Rosencrantz & Guildenstern Are Dead*; Woolf, *To the Lighthouse*. RECOMMENDED: *MLA Handbook for Writers of Research Papers*.

## WEEK I

- 13 January: Introduction to course, assignments, *Heart of Darkness*
- 15 January: Read "Joseph Conrad," Norton 1754-59  
 Begin "Heart of Darkness," 1759ff.
- 17 January: Conrad, "Heart of Darkness" continued

## WEEK II

- 20 January: King's Birthday--No Class Meeting
- 22 January: Read Norton, "The Twentieth Century": "Historical Background," 1683-86 and "Fiction," 1687-1690.  
 "Heart of Darkness" concluded
- 24 January: Joyce, *A Portrait of the Artist as a Young Man* (1916) (Read Section I.)  
 Assignment of Paper I due on 26 February.  
 Assignment of Paper II due 28 April  
 Read Norton 2003-2005

## WEEK III

- 27 January: Joyce, *A Portrait of the Artist as a Young Man* (continued)
- 29 January: Joyce, *Portrait* (continued); Be sure to have novel completed by this date.
- 31 January: Joyce, *Portrait* (concluded)

## WEEK IV

- 3 February: Poetry of World War I  
 Read Introduction and poems by Brooke, Thomas, Sassoon, Norton 1825-34.
- 5 February: Read poems by Gurney, Rosenberg, Owen, Norton, 1835-48.
- 7 February: Poetry of World War I (concluded)

## WEEK V

- 10 February: Read Norton 2080-83  
 D.H. Lawrence, "Odor of Chrysanthemums," Norton 2083ff.;  
 "The Horse-Dealer's Daughter," Norton 2097ff.
- 12 February: Lawrence concluded
- 14 February: Lincoln's Birthday--no class meeting.

## WEEK VI

- 17 February: Read "Poetry," Norton, 1686-87 and "William Butler Yeats," 1859-63  
 Read poems by Yeats, Norton, 1863-72
- 19 February: Read poems by Yeats, Norton, 1872-81
- 21 February: Work on Paper I--no class meeting.  
 Review poetry of W.B. Yeats.  
 Begin reading Forster, *A Passage to India*

## WEEK VII

- 24 February: W.B. Yeats (concluded); Read poems 1863-1897
- 26 February: PAPER I DUE IN CLASS ON THIS DATE  
 Be prepared to read your paper aloud to the class.
- 28 February: Forster, *A Passage to India* (1924); (read {at least} Part One).

#### WEEK VIII

- 3 March: *A Passage to India*; complete novel for today.  
5 March: **Mid-Term Exam** (Please bring Test Booklets to class.)  
7 March: *A Passage to India* (concluded)

#### WEEK IX

- 10 March: Woolf, *To the Lighthouse* (1927); have first section completed  
Discussion of Paper I; Schedule conferences for Week X.  
12 March: *To the Lighthouse* continued (have first two sections read)  
Discussion of Mid-Term Exam  
14 March: *To the Lighthouse* (continued); have novel completed

#### SPRING BREAK

#### WEEK X

- 24 March: *To the Lighthouse* (concluded)  
**One-paragraph Prospectus** describing topic and approach for Paper II due in class on this date.  
Group Report assignments for Week XII  
26 March: W.H. Auden, Introduction and poems, *Norton*, 2261-2273  
28 March: Auden continued; begin Dylan Thomas, *Norton*, 2278ff.

#### WEEK XI

- 31 March: Dylan Thomas, Introduction and poems, *Norton* 2278ff.  
2 April: Work on Paper II--no class meeting  
Begin reading *The Comedians* or *The Jewel in the Crown*.  
4 April: Illinois Philological Association conference at EIU--attend conference session(s)--no class meeting  
Work on Paper II.

#### WEEK XII

- 7 April: Greene, *The Comedians* or Scott, *The Jewel in the Crown*  
Have your novel completed for today: group reports  
Please bring both books to class.  
9 April: Greene *The Comedians* or Scott, *The Jewel in the Crown*  
Group reports continued  
11 April: *The Comedians* or *The Jewel in the Crown*

#### WEEK XIII

- 14 April: *The Comedians* or *The Jewel in the Crown*  
16 April: Drama in Twentieth-Century Britain  
Pinter, "The Dumb Waiter" (1960), *Norton* 2361ff.  
18 April: Review Pinter, *The Dumb Waiter*;  
Stoppard, *Rosencrantz & Guildenstern Are Dead* (1968)

#### WEEK XIV

- 21 April: *Rosencrantz and Guildenstern Are Dead*  
23 April: Paper Presentations as Scheduled  
25 April: Paper Presentations as Scheduled

#### Week XV

- 28 April: Paper Presentations as Scheduled  
**Paper II due in class on this date.**  
30 April: Paper Presentations as Scheduled  
2 May: Paper Presentations as Scheduled

**CUMULATIVE FINAL EXAM SCHEDULED:\_\_\_\_\_**

GRADE CALCULATION: Mid-Term Exam=15%; Paper I=15%; Paper II and Oral Presentation=30%;  
Daily Preparation and Class Participation=20% Cumulative Final Exam=20%.

## ENGLISH 3808-COURSE POLICIES

**STANDARDS & POLICIES:** Class attendance, punctuality, preparation, and participation are expected and required. Students are responsible for all material covered in class and all announcements or assignments made in class as well as for all assignments on the syllabus. Assignments are to have been completed by class time on the date for which they appear on the syllabus. The books in which the day's assignments are contained should be brought to class.

Remember that "*class participation*" counts towards the course grade; a participation/preparation score will be assigned each student for each class meeting and absence will result in a "0" for the day's participation as well as on any graded work due or done in class. Unannounced quizzes on assigned material may be given at any time. There will be no opportunities to "make up" missed quizzes.

**EXAMS:** There will be no opportunities to make up a missed exam or oral report other than in cases of documented medical emergency; (signing in at Health Service does not constitute documentation of a medical emergency).

The Mid-Term Exam and the Final Exam should be written on test booklets, available at the Union Book Store. Please write tests in ink and on the appropriate booklets.

**ALL PAPERS AND OTHER WRITTEN WORK must be handed in on the date due.**

1. Work turned in late without advance clearance will not be accepted.
2. Clearance does not constitute an "excuse." Work turned in late with clearance will be penalized, usually at the rate of 5 points per day of lateness.
3. Any lateness may delay the grading and return of the paper, perhaps until the end of the semester.

BE SURE TO KEEP A COPY OF EVERY PAPER YOU HAND IN. IN THE CASE OF A MISSING PAPER, THE STUDENT IS RESPONSIBLE FOR SUPPLYING A COPY.

**A NOTE ON THE PRESENTATION OF PAPERS:** Papers must be typed (double-spaced) or computer-printed heavy or medium-weight white 9 x 11 paper. Leave adequate margins. Each paper must have a separate title sheet which includes the title of the paper, course title, instructor's name, student's name, and date of submission. Repeat the title at the top of the first page of text. Papers must be stapled or clipped.

In the case of computer printed papers, be sure to hand in LETTER-QUALITY (OR "NEAR LETTER-QUALITY") COPIES PRINTED ON A RIBBON THAT IS IN GOOD CONDITION--NO PALE DOT-MATRIX COPIES WILL BE ACCEPTED.

ALSO, MAKE SURE THAT PAGES ARE SEPARATED, NUMBERED, AND CLIPPED TOGETHER IN CORRECT ORDER.

ONLY PAPERS THAT ARE NEAT AND IN CORRECT FORM CAN BE ACCEPTED.

**DOCUMENTATION:** Use the "new" MLA system to cite both primary and secondary sources used in your papers. The new system is fully explained and illustrated in the latest edition of the *MLA Handbook for Writers of Research Papers*. Each student should have access to a copy.

Inform yourself about documentation conventions for electronic media information and materials. All such materials must be documented and citation forms are illustrated in recent handbooks; go to the Writing Center for assistance.

**ACADEMIC HONESTY:** All written work (papers, exams, tests, quizzes) must be original and independent.

Please make sure that you understand the meaning of plagiarism and the policy of the English Department:

Any teacher who discovers an act of plagiarism--"the appropriation or imitation of the language, ideas, and/or thoughts of another author and representation of them as one's original work" (*Random House Dictionary of the English Language*)--has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of the grade of F for the course.

## LIST OF NOVELS FOR PAPERS & PRESENTATIONS

(Students should read *at least one* of the works on the following list for the final course paper and in-class presentation. Students should choose "outside-reading" text(s), and "sign up" as soon as possible.)

### The Thirties

Aldous Huxley, *Brave New World*, (1932) & George Orwell, *1984*  
Evelyn Waugh, *Vile Bodies* (1930), *Black Mischief* (1932), *Scoop* (1938)  
George Orwell, *Burmese Days* (1934), *Homage to Catalonia* (1938)  
Graham Greene, *Brighton Rock* (1938)  
Elizabeth Bowen, *The Death of the Heart* (1938)  
Christopher Isherwood, *Goodbye to Berlin* (1939)  
Joyce Cary, *Mister Johnson* (1939)

### The Forties and Fifties

Graham Greene, *The Power and the Glory*, (1940)  
Joyce Cary, *The Horse's Mouth* (1944)  
Evelyn Waugh, *Brideshead Revisited* (1945)  
Elizabeth Bowen, *The Heat of the Day* (1949)  
L.P. Hartley, *The Go-Between* (1953)  
William Golding, *Lord of the Flies* (1954)  
Kingsley Amis, *Lucky Jim* (1954)  
Tolkien, J.R.R., *The Lord of the Rings* (1954-55)  
Angus Wilson, *Anglo-Saxon Attitudes* (1956)  
John Braine, *Room at the Top* (1957)  
Lawrence Durrell, *Justine* (1957)  
Alan Sillitoe, *Saturday Night and Sunday Morning* (1958)

### The Sixties and Seventies

David Storey, *This Sporting Life* (1960)  
Olivia Manning, *The Balkan Trilogy*, *The Levant Trilogy*  
Doris Lessing, *The Golden Notebook*, *Memoirs of a Survivor*  
Jean Rhys, *Wide Sargasso Sea* (1966)  
Paul Scott, *The Jewel in the Crown* (1966)  
Julian Mitchell, *The Undiscovered Country* (1968)  
John Fowles, *The French Lieutenant's Woman* (1969)  
V.S. Naipaul, *The Mimic Men* (1967)  
Iris Murdoch, *A Fairly Honorable Defeat* (1970)  
V.S. Naipaul, *Guerrillas* (1975)  
Margaret Drabble, *The Ice Age* (1977)  
J.G. Farrell, *The Singapore Grip* (1978)

### The Eighties and Nineties

Peter Ackroyd, *Chatterton* (Grove Press), *English Music* (Knopf 1992)  
Martin Amis, *London Fields* (Harmony Books), *Time's Arrow*  
Julian Barnes, *Flaubert's Parrot* or *A History of the World in 10 1/2 Chapters* (Knopf)  
William Boyd, *The New Confessions* (William Morrow)  
Anita Brookner, *Providence* (1982) or  
Bruce Chatwin, *Viceroy of Ouidah*  
Kazuo Ishiguro, *The Remains of the Day*  
Ian McEwan, *The Innocent* or *The Comfort of Strangers*  
Timothy Mo, *The Redundancy of Courage*  
Salman Rushdie, *Shame*, *Midnight's Children*, *The Satanic Verses*  
Muriel Sparks, *A Far Cry from Kensington* (1988) (pb: Avon)  
Graham Swift, *Waterland* or \_\_\_\_\_  
William Trevor, *Reading Turgenev*  
Jeanette Winterson, *Sexing the Cherry* (Atlantic Monthly Press)

## SELECTED WORKS OF POST-WORLD-WAR-II BRITISH FICTION

### I. 1945-1959

Kingsley Amis, *Lucky Jim* (1954); *I Like It Here* (1958)  
Samuel Beckett, *Molloy* (Fr.1950, Eng.1955); *Malone Dies* (1951, 1956); *The Unnamable* (1952, 1959)  
Elizabeth Bowen, *The Heat of the Day* (1949)  
John Braine, *Room at the Top* (1957)  
Anthony Burgess, *The Malayan Trilogy* (1956-59)  
Lawrence Durrell, *The Alexandria Quartet* (1957-60)  
William Golding, *Lord of the Flies* (1954); *Pincher Martin* (1956)  
Graham Greene, *The Quiet American* (1956)  
L.P. Hartley, *The Go-Between* (1953); *The Hireling* (1957)  
Malcolm Lowry, *Under the Volcano* (1947)  
Iris Murdoch, *The Bell* (1958)  
George Orwell, *Animal Farm* (1945); *1984* (1949)  
Anthony Powell, *A Dance to the Music of Time* [four volumes of series]  
Alan Sillitoe, *Saturday Night and Sunday Morning* (1958); *The Loneliness of the Long Distance Runner* (1959)  
C.P. Snow, *Strangers and Brothers* [most volumes of series]  
J.R.R. Tolkien, *The Lord of the Rings* (1954-55)  
John Wain, *Hurry on Down* (1953)  
Evelyn Waugh, *Brideshead Revisited* (1945)  
Angus Wilson, *Anglo-Saxon Attitudes* (1956)  
Colin Wilson, *The Outsider* (1956)

### II. 1960-1974

Malcolm Bradbury, *Stepping Westward* (1966)  
Anthony Burgess, *A Clockwork Orange* (1962)  
Angela Carter, *The Infernal Desire Machines of Doctor Hoffman* (1972)  
Margaret Drabble, *The Millstone* (1966)  
John Fowles, *The Magus* (1966, rev. 1977); *The French Lieutenant's Woman* (1969)  
Graham Greene, *The Comedians* (1966); *The Honorary Consul* (1973)  
Doris Lessing, *The Golden Notebook* (1962), *The Four-Gated City* (1969)  
*Briefing for a Descent into Hell* (1971); *The Summer Before the Dark* (1973)  
David Lodge, *The British Museum Is Falling Down* (1965)  
Olivia Manning, *The Balkan Trilogy* (1960-65)  
Julian Mitchell, *The Undiscovered Country* (1968)  
Iris Murdoch, *A Fairly Honourable Defeat* (1970); *The Sea, The Sea* (1978)  
V.S. Naipaul, *The Mimic Men* (1967)  
Anthony Powell, *A Dance to the Music of Time* [concluded] (1951-1975)  
Jean Rhys, *Wide Sargasso Sea* (1966)  
Paul Scott, *The Raj Quartet* (1966-75)  
David Storey, *This Sporting Life* (1960)  
Evelyn Waugh, *Sword of Honour* (1952-1961)  
Fay Weldon, *Down Among the Women* (1971)  
Angus Wilson, *The Old Men at the Zoo* (1961)

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SELECTED WORKS OF BRITISH FICTION (continued)

III. 1975-1989

Peter Ackroyd, *Hawksmoor* (1985); *Chatterton* (1987)  
Martin Amis, *Dead Babies*; *London Fields* (1989)  
Julian Barnes, *Flaubert's Parrot* (1984); *A History of the World in 10 1/2 Chapters* (1989)  
William Boyd, *The New Confessions* (1988); *A Good Man in Africa* (1981); *An Ice-Cream War* (1982)  
Anita Brookner, *Providence* (1982); *A Friend from England* (1987); *Brief Lives* (1989);  
Malcolm Bradbury, *The History Man* (1975)  
Anthony Burgess, *Earthly Powers* (1980)  
A.S. Byatt, *Possession* (1990); *The Djinn and the Nightingale's Eye: Six Fairy Stories* (1995); *The Matisse Stories* (1995)  
Angela Carter, *The Bloody Chamber* (1979); *Nights at the Circus* (1984)  
Margaret Drabble, *The Ice Age* (1977)  
Lawrence Durrell, *The Avignon Quintet* (1975-86)  
J.G. Farrell, *The Siege of Krishnapur* (1973); *The Singapore Grip* (1978)  
William Golding, *Darkness Visible* (1979)  
Alasdair Gray, *Lanark* (1981)  
Graham Greene, *The Human Factor* (1978)  
Kazuo Ishiguro, *The Remains of the Day*  
Doris Lessing, *Memoirs of a Survivor* (1975); *The Good Terrorist* (1985)  
David Lodge, *Changing Places* (1975); *Small World*  
Olivia Manning, *The Levant Trilogy* (1977-80)  
Ian McEwan, *The Innocent*; *The Child in Time* (1987)  
Timothy Mo, *The Redundancy of Courage*  
V.S. Naipaul, *Guerrillas* (1975); *A Bend in the River* (1979)  
Salman Rushdie, *Shame* (1983); *Midnight's Children* (1981); *The Satanic Verses* (1988)  
Paul Scott, *Staying On* (1977)  
Muriel Sparks, *A Far Cry from Kensington* (1988)  
Graham Swift, *Waterland* (1985)  
Emma Tennant, *The Bad Sister* (1978)  
D.M. Thomas, *The White Hotel* (1981)  
Jeanette Winterson, *Oranges Aren't the Only Fruit*; *The Passion*; *Sexing the Cherry* (1989)

IV. 1990-1996

Peter Ackroyd, *English Music* (1992); *The House of Doctor Dee* (1993)  
Martin Amis, *Time's Arrow* (1991); *The Information* (1995)  
Pat Barker, *Regeneration* (1991); *The Eye in the Door* (1993); *The Ghost Road* (1995?)  
Julian Barnes, *The Porcupine* (1993); *Cross Channel* (1995)  
William Boyd, *Brazzaville Beach* (1990); *The Blue Afternoon* (1993)  
Anita Brookner, *Brief Lives* (1989); *Incidents in the Rue Laugier* (1995)  
A.S. Byatt, *Possession* (1990); *The Djinn and the Nightingale's Eye: Six Fairy Stories* (1995); *Angels and Insects*; *The Matisse Stories* (1995)  
Angela Carter, *Wise Children* (1991)  
Margaret Drabble, *The Gates of Ivory* (1991)  
Alan Hollinghurst, *The Folding Star* (1994)  
Doris Lessing, *Love, Again* (1995)  
David Lodge, *Therapy* (1995)  
Ian McEwan, *Black Dogs* (1992)  
V.S. Naipaul, *A Way in the World* (1994)  
Salman Rushdie, *The Moor's Last Sigh* (1995)  
Graham Swift, *Ever After* (1992); *Last Orders* (1995)  
D.J. Taylor, *English Settlement* (1995?)  
Jeanette Winterson, *Written on the Body* (1993)